

FAO Ralph Macchio, Editor

The Ultimates #1

“All-American”

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Art by Bryan Hitch

SPECIAL THANKS TO:
JOE KUBERT, GRANT MORRISON and VIVI BALTUTTIS

26 Pages
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Page One

1/ Full page splash. Open high above the North Atlantic and a formation of Allied planes make their way towards a secret Nazi base on an island in the frozen north.

CAPTION : **The North Atlantic, 1945:**

Page Two

1/ Cut to interior and we get a head and shoulders of Bucky looking a little disgusted with the cigarette he's just taken a puff of. As discussed, the Ultimate version of Bucky should look more like a regular soldier than the domino-masked original and I thought we might make him a War Photographer (which gives him some kind of reason to be knocking around with a propaganda machine like Captain America). Imagine a feisty, little nineteen year old version of James Cagney. Being a photographer, he should have a portable camera somewhere on his person for the drop.

BUCKY : You know, I still can't believe the Germans would do something as evil as shoot down a plane filled with CAMEL CIGARETTES.

2/ Pull back and see Bucky sitting with his parachute on and sitting here waiting for the drop with all the other American troops. A bigger, slightly older and more cynical guy called Kowalski sits opposite and the others listen as a little tension develops in their dark, dank environment.

BUCKY : These French things'll KILL you.
KOWALSKI : No, cigarettes just stain your TEETH, Bucky.
Whatever they've got down there on that ISLAND'S gonna kill us.

3/ Closer on Bucky, sneering a little.

BUCKY : Hitler wiring you DOLLARS or DEUTSCHMARKS to
knock Allied morale, Kowalski?

4/ Cut back to Kowalski as he retorts. He obviously isn't happy about the fact that this mission has gone all showbiz.

KOWALSKI : Mister, morale couldn't be any lower in here if my
MOTHER-IN-LAW was on-board. You ASLEEP during that
mission-brief or what, newspaper-boy?

Page Three

1/ Pull back for a wider shot as this conversation goes back and forward across the aisle and we get a slightly wider shot, allowing us to see the other nervous troops.

KOWALSKI : The Krauts are building a super-weapon that could
end the war in a matter of DAYS. All that's standing
between jack-boots and Madison Avenue is grunts like you and
me—
KOWALSKI : --and the closest thing they have to a plan is
throwing as many of us at this secret base as they can find in the
vague hope that somebody BREAKS it.

2/ Switch angles and we see this conversation taking place with the cockpit visible in the background. Sitting on a chair up ahead with his back to us is Captain America. He's sitting backwards on this chair and looking at something we can't see. Shield should be strapped across his back. He's very Miller-esque and iconic in this sequence.

KOWALSKI : Exactly which part of that scenario sounds like our
morale should be anything higher than FREEZING
POINT, moron?
BUCKY : How about the fact that we got a secret weapon of
our OWN up here, wise-guy?

3/ Reaction shot from Kowalski. He obviously doesn't believe all this propaganda stuff they have in the newspapers, reckoning it's all a big stunt to scare the Hun. Nobody sitting here really believes these guys are for real.

KOWALSKI : What? CAPTAIN AMERICA?

KOWALSKI : Dressing some clown in a CIRCUS COSTUME and
calling
him a SUPER-SOLDIER might be a hit with the
RECRUITMENT PEOPLE, but what age do you
think we
ARE, Barnes?

4/ Closer on Kowalski and we see how scared and serious he looks.
Everybody here thinks they're going to die.

KOWALSKI : This ain't just another PICTURE OPPORTUNITY you
can
fake to get eighteen year old boys excited about
JOINING-
UP.
KOWALSKI : This BOMB they're working on can flatten cities in
seconds
and that star-spangled PHONEY they pay you to
hawk
around's just gonna DIE down there like the
REST of us,
fella.

Page Four

1/ Cut to the cockpit and a shot of Captain America sitting backwards on
the chair and facing us as he looks at a photograph in his hands. The
camera should really be at the mid-way point here and, to keep him
mysterious and iconic, I'd like to only feature Cap's face from half-way
down.

CAPT AMERICA : Bucky, would you do me a favour and assure these
fine
gentlemen that I've never lost a crew in THREE
YEARS of
these covert operations?

2/ Close on the picture and we get a shot of Gail Richards, Cap's
sweetheart back home. As you know, this is based on the character from
the old Republic serial and, if you don't have the link to the web-page
anymore, I'll re-send. It's worth hanging onto this for the present-day
shot of this actress on that page because we're going to be meeting Gail
in the year 2001 later this issue.

CAPT AMERICA : In fact, just to hammer home the point, you're all
invited to my
IMPENDING NUPTIALS in six months time.

3/ Pull back as Cap sticks the picture in his helmet.

CAPT AMERICA : One minute to DROP ZONE, boys.

4/ Cut back to Bucky sitting side-by-side with the soldiers again and the guy next to him pipes up, slightly more good-natured than the guy opposite was.

SOLDIER ONE : I hate to say it, but your friend in the flag's just as crazy as

YOU are, hot-shot.

SOLDIER ONE : How's he gonna HELP us on the ground when he ain't even

wearin' a PARACHUTE?

BUCKY : Don't you READ the papers, pal? Captain America practically

NEVER wears a parachute...

4/ Close on Bucky glancing sideways around at the off-panel guy with a good-natured smirk and his eye-brows raised slightly.

BUCKY : He says PARACHUTES are for GIRLS.

Page Five

1/ Okay, these two silent pages have been opened up to incorporate a brilliant spread suggested by Bryan, but there's still no dialogue anywhere. Cut to plane exterior and a beautiful, impressive shot of these US service-men jumping out of the plane, parachutes opening as they drop to the battle-zone below.

CAPTION : **ICELAND, 06:00 hours:**

2/ Switch angles for a pretty good look at the sheer scale of this as literally hundreds (or thousands) of paratroopers drop through the skies and brave enemy fire from the Nazi military complex one mile down the beach from the coast. This should be a vast, impregnable 'factory' of sorts where whatever the Hell they're going to launch at America is being put together under cover of darkness.

NO DIALOGUE

3/ Cut to ground-level for a wide, Braveheart-style picture of thousands of troops running from one end of this panel to the other amid the smoke, the death, the rain and the general chaos.

NO DIALOGUE

Pages Six and Seven

1/ Pull back for Bryan's big double page spread where we have a shot from behind the Allied troops as they charge towards our first truly imposing look at this nightmarish Nazi fortress. This is our money-shot.

NO DIALOGUE

Page Eight

1/ Cut to the heart of the battle again and hundreds of troops are splashing through the mud, ready for whatever's coming next. Gunfire, explosions, rockets, whatever you want to draw is going on in the background.

NO DIALOGUE

2/ Cut to the German forces lined up and defending their big fortress. They're all firing off-panel and, naturally, bombs are being dropped in the background on the huge complex they're defending, but we shouldn't really notice any damage being done.

NO DIALOGUE

3/ Closer on another set of American troops as they charge up the beaches, many of them getting clumsily shot to pieces by the off-panel Germans. Really make this look clunky and painful.

NO DIALOGUE

4/ Cut to another section of the beach and one of the missiles being fired from off explodes in the sand and blasts a dozen American troops into the air while the rest of the general chaos continues in the background.

NO DIALOGUE

Page Nine

1/ Cut to some of the guys from the opening scene by parachute. We can see Kowalski in particular here, looking as clumsy, human and nervous as any of us would be in a war situation like this.

NO DIALOGUE

2/ Ground-level of Kowalski ducking down and running through what looks like a gauntlet of fiery bodies parachuting down around him. I'd like Cap's promise to hold true about nobody on his plane dying so make these guys from another regiment.

KOWALSKI : Oh my God.
KOWALSKI : Oh my God.
KOWALSKI : Oh my God!

3/ Closer on Kowalski as a bullet fires right into the side of his head, lodging in his helmet and he stops suddenly. Eyes are wide open, a look of disbelief on his face like he might actually have just died.

NO DIALOGUE

4/ Reality kind of slows down for him for a moment as he takes off the helmet and looks at it, spastically confused how he could even be alive. War-fare continues in the background.

KOWALSKI : What?
KOWALSKI : How the Heck did--?

5/ Another bullet is fired from the off-panel chaos and tears through his thigh.

KOWALSKI : AAGH!!

Page Ten

1/ Pull back as Kowalski hits the ground, clutching his leg and screaming for a medic. See planes flying overhead, more paratroopers dropping, guys dying, etc, as Bucky bends low and runs towards us.

KOWALSKI : MEDIC!
KOWALSKI : MEDIC!!!
BUCKY : Take it easy. I'm on my way.

2/ Bucky hunches down behind some rocks and starts to do a little First Aid on the wound. Kowalski looks horrified to see a newspaper-guy handling this.

KOWALSKI : What do you think YOU'RE doing, Barnes? Get OFF me, you lunatic! It's a BANDAGE I need, not a PICTURE!
BUCKY : Will you shut up and keep still? Me and Cap have been on enough of these missions to know how to treat a BULLET-WOUND, Kowalski.

3/ Closer as Kowalski helps (possibly off-panel) and Bucky winces as he gets started on tending to the wound.

KOWALSKI : OW!
BUCKY : Okay, okay. I'm sorry...

4/ Pull back a little as they have this brief, desperate conversation behind the rocks. Lots of other guys shooting, being shot and being blown up in the background as Bucky removes the bullet, etc. Kowalski is sneering a bit here, feeling bitter about the fact that they're doomed.

KOWALSKI : So what happened to your LIVING LEGEND, huh, soldier?
KOWALSKI : Shouldn't this have been a WALK IN THE PARK for the PATRON SAINT of OMAHA BEACH and BACK-BONE of THE BATTLE OF NORMANDY?

BUCKY : You're an IDIOT. You know that, Kowalski?

5/ Closer on Kowalski, face covered in mud and blood, as he sneers, wincing with pain and looking angry at the same time.

KOWALSKI : No, the idiots are the people who believe that
CAPTAIN

NEWSPAPERS, AMERICA garbage you print in your
Barnes.

KOWALSKI : I mean, where's this SUPER-SOLDIER when we're
all getting

SHOT TO PIECES, huh? Having a beer with

UNCLE SAM?
Chasin' skirt with the EASTER BUNNY?

Page Eleven

1/ Switch angles and we see Bucky still looking pretty casual as he stops patching Kowalski up for a moment to speak into the little radio-link the American secret service gave him to communicate with Cap. The wounded soldier looks dumbfounded as he looks up at whatever the Hell is casting a big, black shadow across them.

BUCKY : No, just circling the plane so he can clear us a path
through all

these friggin' NAZIS, I guess.

KOWALSKI : What?

2/ Pull back as something huge passes over the American troops (say twenty feet from the ground), but we really only get the tail-winds as everyone kind of stops what they're doing and ducks.

NO DIALOGUE

3/ Cut to cockpit interior and a grim Captain America speaks via the radio on the side of his mask as he intensely pilots the plane himself. Cap's getting ready to make a break for it and, naturally, there's nobody else around at this point.

RADIO BALLOON : Cap, this is BETTY BOOP: What in God's name are
you

DOING, soldier? This was NOT THE PLAN! I
repeat, this

was NOT THE PLAN!! OVER!

CAPT AMERICA : Unfortunately, the plan had a hole the size of IOWA,
Bird-

Man, but the variables didn't hit me until DROP-
TIME

MINUS THIRTY—

4/ Cut to exterior again and a shot from behind the plane as it virtually runs across the ground and takes out any tanks or jeeps or whatever as it

flies straight for the big complex and the huge main doors. Nazis are scattering in every direction. This is like a juggernaut.

RADIO BALLOON : This rocket they're building's aimed straight for the WHITE

HOUSE! We're not getting a SECOND CHANCE at this!

Over!

RADIO BALLOON : CAP, for GOD'S SAKE! This isn't gonna WORK! The north

face of the base is absolutely IMPREGNABLE!
OVER!

Page Twelve

1/ Closer and we see Cap jump out of the plane in the most controlled leap you've ever seen in your life. He's still in radio communication and has obviously done this at just the last possible moment.

CAPT AMERICA : No such ANIMAL, Birdman--!

2/ Pull back and see Cap dropping from the bomb-hatch as the plane loses a wing.

NO DIALOGUE

3/ Shot from behind as Cap lands like a cat and we see the damaged plane heading straight for the main doors of the complex.

CAPT AMERICA : Captain America OVER AND OUT!!

4/ Cut to the complex interior. This is the big retro-futuristic Nazi base (think Fritz Lang's vision of the future) where their atomic weapon (still unseen) is being stored. Colossal shot of this plane smashing through the big aircraft hangar-style doors and the wings breaking off as it ploughs through and deep into the complex (leaving room for American soldiers to pile in on the next page).

NO DIALOGUE

Page Thirteen

1/ Reaction shot from an excited, awe-struck American troops in the distance. They just can't believe what they're looking at off-panel. Bucky snaps away as many pictures as he can for the newspapers.

SOLDIER ONE : HOW did you say you know this guy again, Barnes?

SOLDIER ONE : Believe it or not, I used to save him from getting his BUTT

kicked three times a week on our way home from Saint

Mary's YOUTH CLUB.

2/ Cut to interior shot of one of these little gun-towers. Cap kicks in the door and we get a reaction from the Nazis.

GOING FOR GUN : OH MEIN GOTT ! ERSCHIESST ES ! ERSCHIESST ES

DOCH ENDLICH !

3/ A couple of Nazis getting their teeth knocked out.

NAZI ONE : **HNH--!**

4/ Another couple of Nazis getting their teeth knocked out.

NAZI TWO : **AAAH!**

5/ A third and final couple of Nazis being knocked from the tower.

NAZI THREE : **ERIIK!!**

6/ Pleased reaction shots from Bucky and the other soldiers further down the hill.

BUCKY : Lucky for us, he's kinda FILLED OUT a little since then.

Page Fourteen

1/ Full page splash. Cool shot of Cap standing in the middle distance with the flames behind him. He's absolutely cleared a path right into the heart of the complex here and the Allied forces aren't going to get a better chance than this as he barks instructions back to them. For the first time, we can see that famous shield hanging on his arm. Iconic image.

CAPT AMERICA : WHAT ARE YOU WAITING FOR, LADIES?
CAPT AMERICA : CHRISTMAS?

Page Fifteen

1/ Pull back for a big, Braveheart-style image of everyone charging forward.

EVERYONE : CHAAAARGE!!

2/ Cut to complex interior. Reaction shot of German troops among the chaos created earlier as they're shot to bits by some off-panel GIs.

NO DIALOGUE

3/ The Americans charge into the base, led by Captain America as he smashes his shield through a crowd of Nazis and continues towards his target.

CAPT AMERICA : You're a little TOO QUIET back there, Bucky. TALK to me,
pal. Those lousy jokes of yours are the only way I can tell
you're STILL ALIVE when we're doing this stuff.

4/ Cap is busy breaking Nazi jaws, but still concerned about his pal. Bucky looks really distracted by what's happening off-camera.

BUCKY : Oh my God. This is IMPOSSIBLE.
CAPT AMERICA : What?

Page Sixteen

1/ Pull back for a really impressive picture as we switch angles again and see a prototype rocket in the distance within this huge complex. This is where the Nazi war-head has been attached and it's basically an early version of an ICBM. Although this technology, and much of the tech in the building, wouldn't be seen for twenty or thirty years, I want to give readers a strange feeling that something isn't quite right here. As discussed, retro-futuristic is the way to go since the science is extra-terrestrial, but the designs are very much 1940s. Think Buck Rogers or Fritz Lang. Cap should already be charging off through the Nazis towards the rocket, stopping this thing being the reason they're here. A nice shot of Cap just casually smacking a couple of these Nazis out the way with his shield and we see them flying backwards through the air.

BUCKY : How can the Germans be this far AHEAD of us, Cap?
BUCKY : Even if Oppenheimer gets a result in LOS ALAMOS next
month, we're never gonna be able to match THIS.

2/ Reaction shot from an astonished Bucky.

BUCKY : Where did they lay their hands on the FLASH
GORDON tech?

3/ A serious-looking Cap continues to charge forward like a train through all these dazed Nazis, but he looks around at us and makes eye contact.

CAPT AMERICA : You wouldn't believe me if I TOLD you, chum.
CAPT AMERICA : Let's just say there's more sides fighting in this war than
anyone will ever KNOW.

Page Seventeen

1/ Cut to another part of the complex as some of the Nazi officers and scientists are arguing about what to do. They're shouting about whether they should launch the prototype or not and officer one is really panicked. Officer two has already answered this by hitting the launch button.

OFFICER ONE : Was machen wir jetzt? Die Techniker sind immer noch unten

um den Antriebsmotor fertigzustellen?

OFFICER TWO : Das ist jetzt egal. Wir müssen starten. Wir haben keine Zeit

mehr um zu diskutieren.

2/ Cut to dark level a couple of floors below and see the engines charging up.

NO DIALOGUE

3/ Reaction shot of the technicians trying to finish the rocket in time. However, there's no more time to waste and these guys are all incinerated by the heat-blast from the huge rocket's engines.

NO DIALOGUE

4/ Cut to this spacious level one floor above where Cap and Bucky charged in on the previous page and we see Cap leaping over a stairway towards the huge open floor leading to the partially-submerged rocket's launch-pad. Half a dozen Nazis are charging towards him here, desperate to stop him from reaching the rocket which we can already see starting to move. Smoke billows up like it's Apollo Nine or something.

RADIO BALLOON : Achtung! Achtung! Alle Truppen versammeln sich in der

Haupthalle—

RADIO BALLOON : Ihre einzige Aufgabe besteht jetzt darin CAPTAIN AMERICA

zu stoppen.

5/ Cool shot of Cap bursting through these guys like they aren't even there, sending them scattering in every direction. His single goal is to reach that off-panel rocket.

CAPT AMERICA : Bucky, if you want a picture for the morning PAPER, it's not

going to get much better than THIS!

6/ Reaction from Bucky as he gets ready to snap some pictures.

NO DIALOGUE

Page Eighteen

1/ Cut to an exterior of the complex and we see the roof opening up and the nose of the missile rising up through the doors.

NO DIALOGUE

2/ Cut back inside the complex again and we have a reaction shot from Bucky.

NO DIALOGUE

3/ Elevated shot of Cap charging through this big open space towards the rocket as it continues to take off. Other Nazis are trying to stop him here, but he's just swatting them aside. We should be looking at this from behind a row of Nazi troops on this upper-level firing down towards Cap with machine guns.

NAZI OFFICER : You're TOO LATE, Captain. The missile has already been
LAUNCHED. Who do you think shall command
the Allied
Forces once WASHINGTON has been wiped from
the map,
eh?
NAZI OFFICER : Comrade STALIN, perhaps? That fat, little
Englishman with
the face like a BULLDOG'S REAR-END?

4/ Ground-level again and we see Cap charging through these guys with his shield deflecting most of the bullets from above, although a few should tear through him. That said, his determination is so strong that they don't even break his stride. In the background, we can see a couple of these Nazis who were trying to stop him getting taken out by the bullets.

CAPT AMERICA : Sorry, Fritz, but I didn't go through six months of
STEROIDS
and SURGERY so my fifteen-year old brother
could take a
crash-course in GERMAN—

5/ Pull back for a spectacular image of Cap leaping off the edge of this precipice into the white heat of the rocket as it rising up before him. There's a real look of desperation on his face as he carries out this suicidal jump, pulling his shield back and ready to plunged the pointed end into the hull of the rocket. We've snapped him here mid-jump and shouldn't know yet if he's been successful. From this angle, it just looks like he's ATTACKING the missile, but we find out on the next page what's really going on.

CAPT AMERICA : This ROCKET'S staying in it's BED!!

Page Nineteen

1/ Cut to exterior and we see some of the Germans just stopping what they're doing and turning around, looking up at this bright, off-panel light like it's the face of God. This is what they've wanted all along and they just stop fighting. The first soldier looks delighted.

GERMAN SOLDIER : Seht! Da oben am Himmel!

OTHER GERMAN : Oh mein Gott ...

2/ Shot of this huge nuclear missile rising up through this opening on the roof of the factory and blasting upwards into the war-torn night sky. Obviously, Captain America's clinging to the side of this, but it shouldn't be obvious from this angle.

NO DIALOGUE

3/ Cut back to ground-level again and we see the Germans all just dropping their weapons and surrendering, knowing that their objective has been met. The Allies are kind of confused by this sudden end to the action and one of them asks Bucky what's going on. Bucky is holding his ear-piece and trying to communicate with Captain America. Bucky, remember, was down among the ruins of the main wall and should have a clear view of the sky (and the off-panel rocket).

SOLDIER : Huh? What are they doing GIVING UP?

BUCKY : Are you KIDDING? As far as the KRAUTS are concerned,

that's MISSION ACCOMPLISHED, fella.

BUCKY : I'm just trying to get Cap on the TWO-WAY to see where we

should go from HERE.

4/ Cut to a desperate Cap clinging on for dear life to the side of this missile. Think Superman in the first movie. We're really close here, but not so close that we don't see that he's embedded his triangular shield into the side of the missile and is using this to hold on.

CAPT AMERICA : Sorry, Bucky. You'll have to shout LOUDER. I can't hear a

BLASTED THING over these ROCKET ENGINES.

RADIO BALLOON : Cap, for the love of God--!

5/ Stay with Cap.

CAPT AMERICA : Well, what did you EXPECT me to do?

CAPT AMERICA : Take FIVE and LIGHT-UP?

Page Twenty

1/ Pull back for a big image of this thing moving at sixty degrees up towards the clouds and roasting everything in the air behind it. Cap's just a tiny, little thing holding on here and the odds should look impossible.

NO DIALOGUE

2/ Cut back to ground level and we see Bucky from behind as he watches this thing disappear up into the night sky. He's walking outside again with all the American and German soldiers and nobody quite knows what

to make of what's going on. The fighting, of course, has been ground to an absolute halt.

BUCKY : Steve, this is insane. What are you HOPING for?
Even YOU

can't disable a prototype HYDROGEN BOMB.
RADIO BALLOON : No, but I might be carrying enough explosives to sabotage the
rocket's INTERNAL GUIDANCE SYSTEM—

3/ Cut back to Cap astride the missile and sticking as many little sticky-explosives as he can to the side of this thing. It's still moving at an incredible speed and he's very, very high up by this point so this shouldn't be as easy as it sounds. Obviously, there should be a real strain on his face here.

CAPT AMERICA : That INTEL from STRATEGIC reckoned the propulsion jets
are only used in the first fifteen hundred miles of the journey.

CAPT AMERICA : If I can disrupt them NOW, I might still be able to knock this

thing completely OFF-COURSE.
RADIO BALLOON : But what about you?

4/ Cut back to Bucky, surrounded by American troops, as he screams into his radio. He's trying to come up with an alternative, but there really isn't a choice here. Situation is looking increasingly bleak.

RADIO BALLOON : What ABOUT me?

BUCKY : STEVE! Don't be an IDIOT--!

Page Twenty One

1/ Cut back to rocket which is now high above the clouds as the back end of the thing explodes in a fireball and sends Cap flailing off, unconscious. The rocket jolts, changing direction slightly.

NO DIALOGUE

2/ Cool shot of the damaging rocket shooting upwards towards clouds with Cap falling off in the distance. It's never going to make it to the USA now and looks set to explode any minute.

NO DIALOGUE

3/ Cut back to ground-level as one of the German troops turns away (the way those Cold War soldiers used to do when they were testing nukes in the South Pacific). He yells at the others to do the same and everyone prepares for the explosion.

GERMAN SOLDIER : UM HIMMELS WILLEN, SCHÜTZT EURE AUGEN!!

4/ Cut to high above the Earth's atmosphere and a big Star Wars-style nuclear explosion five hundred miles wide.

NO DIALOGUE

Page Twenty Two

1/ Cut back to the battle-fields and we have a shot behind these thousands of troops standing here and looking up at what looks like a sun-burst high in the next sky. The lettering here should be done in a clear upper AND lower case (not italics) to indicate that this is a note Steve had written for his fiancée in case he never came back from the war.

CAPTION : My darling Gail...

2/ Reaction shot from a solemn, terrified Bucky as he stands here and looks up at the off-panel flare which marks the end of his friend. The wounded Kowalski, from earlier in the script, stands behind him with all the other guys. Everyone's kind of quiet and unsure what to say.

CAPTION : I can't imagine what's going on in your head right now, but
just the fact that you're reading this means
something bad has happened and for that I am so sorry.

3/ Cut to Cap's identifiable helmet lying in the puddles and the little photograph of Gail Richards (seen earlier) with a boot-print across it as bit soldier-boots run past.

CAPTION : Sorry for saying you were wrong, sorry for going to war, sorry
for dying and leaving you alone like this.

Page Twenty Three

1/ Cut to a hundred miles away and a dark, almost magical underwater shot where we see an unconscious Captain America in longshot sinking down into the icy depths of the Labrador Sea. Pieces of the rocket should be scattered and sinking around him.

CAPTION : All I ever wanted was for us to get married and have kids and
buy that little house with the cherry-blossom
trees on Cedar Street.

CAPTION : It breaks my heart to think that you and I might get cheated
out of all the tiny joys other people take for granted.

3/ Closer on the unconscious, upside-down Captain America, bubbles all around him, as he sinks darker and deeper. I'd of like some of his mask to be missing here so we can maybe see half his face and some of his blonde hair to a) make him seem a little more human here and b) give him instant visual recognition when we see him several scenes down the line.

CAPTION : But even if we ARE separated for a little while, we've got to remember that God is GOOD and even the most TERRIBLE things happen for the best of REASONS, sweetheart.

4/ Closer again as the image disappears, almost entirely consumed with deep-sea bubbles for a moment as they become much thicker and intense. This should be a really cinematic-looking scene transition.

CAPTION : HEAVEN AND HELL couldn't keep us apart, Gail Richards.
I know in my heart that no matter WHAT the future holds...
CAPTION : ...you and I will be together again ONE day.

4/ Plain black panel across the base of the page, closing the entire 1945 sequence.

CAPTION : Always and forever,
CAPTION : Steve.

Pages Twenty Four and Twenty Five

1/ Cut to a huge, bright double page spread of Tony Stark standing with his back to us at the peak of Mount Everest and looking out across the Himalayas in 2002. He's the only human being around for what looks like thousands of miles from this angle. Jaw-dropping beauty of nature against a brilliant-white day-time sky. Titles and credits super-imposed over the almost super-human double page image.

CAPTION : **Mount Everest, 2002:**

Page Twenty Six

1/ Shot of Tony standing here (semi-recognisable under state of the art goggles and thermals) as he gazes out into the middle distance with a proud expression. See his climbing party in the background, his old bodyguard (Happy Hogan) being addressed as Tony wonders at the off-panel view.

TONY STARK : You know, this has to be just about my favourite place in the WORLD, Happy. No meetings. No cell-phones. No contracts

being pored over by snake-eyed, little
LAWYERS...

2/ Pull back for a wide shot from behind the climbing party as they reach this summit and we see the small figures dwarfed against the awesome scale of nature.

TONY STARK : STARK INTERNATIONAL might be the third-biggest
kind of puts company in America, but standing up here just
everything back in PERSPECTIVE again, don't
you think?
HAPPY HOGAN : Sounds to me like we're gonna have to DRAG you
back to that office, Mr Stark.

3/ Closer on Tony, grinning to himself. His eyes are masked by the reflective goggles, but we're enough here to see the broad, dashing Errol Flynn-smile.

TONY STARK : No, quite the REVERSE, actually.
TONY STARK : Nothing gets me more FOCUSED on the next stage
of THE PLAN than these SIX WEEK FASTS on
EVEREST.

4/ A couple of other members of the climbing party plant a STARK INTERNATIONAL flag in the snow as this conversation continues in the background.

TONY STARK : When we get back to camp, I want you to contact
JARVIS and tell him to cut-short that little MOROCCAN
ADVENTURE he's been paying for with the stolen
PETTY CASH.
TONY STARK : Tell him I'll be staying in the PARK AVENUE address
for the next twelve months and he needs to talk to
someone at Christie's about replenishing the WINE-CELLAR.

5/ Pull back as everyone begins their descent.

TONY STARK : This coming MONDAY begins a brand-new
CHAPTER in our lives, boys and girls.
TONY STARK : Board-meeting in MANHATTAN at nine-fifteen
PROMPT.

END CAP : To Be Continued:

